

views have involved the subject. The Elizabethan, we apprehend, is that which immediately succeeded the latest Tudor style, as employed at Hampton Court and Henricgrave. It commenced in the reign of Henry VIII., and continued during the whole period of that of James I., and was not lost till the commencement of the reign of James II. The style would be more properly called Jacobian than Elizabethan, as during the reign of James I. it arrived at its best period, and was so universally adopted that it was called in derision King James's Gothic; and by Walpole and others we find this definition given exclusively to buildings now classed under the appellation of Elizabethan.

There can be no doubt that Hans Holbein was the first who introduced, to the attention and admiration of our ancestors, architectural forms, which, although already known on the continent, were to them novel and surprising. It is probable that this new style was first made known by tapestry and pictures, into the background of which Holbein introduced his arabesques and enriched archivolts, before he had been allowed an opportunity of realizing these forms in substantial materials.

The gateway at Whitehall (now no more) was probably among the first architectural efforts of Holbein in England, and, as far as the engraver's representations of this structure enable us to judge, it must have been a heavy looking mass, requiring all the charms of novelty to excite admiration. Admired, however, it undoubtedly was, and from that time the fate of Gothic architecture was sealed.

The small portal of William Horne was a more successful proof of Holbein's skill; but perhaps his proudest effort was the ceiling of the chapel royal St. James's, painted in 1540, a proof of taste in interior decoration, and of skill in architectural forms.

Various circumstances contributed to promote this revolution in the arts; a fundamental change had taken place in the national religion, calculated to awaken a spirit of investigation, by conferring that of freedom; a taste for classical literature became substituted for a passion for military glory; men travelled for pleasure and information; viewed with astonishment and delight the splendid works of Italian art, and, on their return, could ill tolerate the mansions which had hitherto sufficed for their paternal dwellings.

Practical difficulties, however, arose to delay the progress desired in architecture: neither those who designed, nor those who executed, could be expected suddenly and at once to renounce the style which they had studied and acquired from their fathers, and which alone they understood; and, of course, the amateurs of those days were compelled to seek the aid of foreign artists, in order to gratify their newly acquired taste. Besides Hans Holbein, of Basle, the name of John of Padua has been handed down to us as a state architect in the reign of Henry VIII., and that of his immediate successor, Thorpe, Holt, and others, succeeded; and in a comparatively short time examples of the Elizabethan style were scattered all over the country.

It is not necessary here to enter into any critical examination or comparison of the works of the various masters of this period. The Paduan architect, as might be expected, exhibits much less impurity than his English followers; for his work, in fact, differed but little from the *cinque cento* style of his native country, as will become apparent to those who compare Longleat with portions of the Doge's palace at Venice.

Another description of artists and workmen were likewise extensively employed in this country; these were the Germans and the Dutch, to whom with greater certainty the impurities in the Italian model, and the enrichments peculiar to the Elizabethan style, may be referred.

A similar transition took place in other countries in Europe, although the states of France and Italy were in advance of us, and the struggle between the old and new manner commenced earlier with them.

In France this transition began under Francis I., and the style which the French antiquaries designate as "*la renaissance*" was the result. This style differs in many respects from our renaissance; we have several examples of it in this country, especially in the towns and about the neighbourhood of Cambridge.

When classic art and classic literature began to dawn in Europe, their earliest rays were caught by the lineal descendants of ancient Rome, and, as a writer on this subject has remarked, "the Italians were the first to apply themselves to the renewed study of the style of their forefathers." Like the dawning of a tropical sun, the first rays of light were followed by almost meridian brilliancy. The *cinque cento* appeared full of beauty and grace, and, in its best examples, offering few traces of the forms of Gothic art. Very different was the transition style of Italy from the Elizabethan or transition style of England. With no classic authorities at hand to guide us, with no specimens of Roman magnificence to admire, study, and imitate, we were left to the wanderings of our own imaginations, feebly lighted in our path by the few and disturbed examples of would-be classic art implanted upon our soil. The result was such as might be expected from the imperfectly directed efforts of a genius, nevertheless strong and original, since amongst much that is grotesque and eccentric, we yet perceive a grand and masculine character.

An age and a country that could produce a Bacon and a Shakespeare were not likely to prove contemptible in architecture. With all those minor defects, which we may allow to exist in the immortal works of our great bard, we yet recognize in those works an irresistible strength of spirit, that defies criticism, and strikes dumb the critic; and although England was not fortunate enough to find at this juncture a Shakespeare in architecture, yet can we point to many examples of the art, even at that period, fraught with much of the true Shakespearian spirit, poetic invention, and majestic grandeur.

In our Elizabethan style, the separate works of the Italian, the German, or the English artist, can easily be detected. Their works have each strongly marked characteristics. In the Italian, the details are pure, the proportions correct, and the ornaments better designed and executed. A good specimen will be seen in the screen in the Great Hall of the Charter House. The fire-place in the same room is by a Dutchman, in this style; the ornaments are vulgar, the proportions heavy, and the moldings few and clumsy. The entrance to the Temple, opposite Chancery-lane, belongs to this class.

The work of the English artist exhibits not quite the elegance of the Italian, nor the rudeness or strongly developed forms of the German, though it gives evidence that both foreign styles have been diligently studied. The engraving annexed to this article is given as a specimen of this class. It is a mistake in supposing that Elizabethan architecture is a mere medley of Gothic and Roman forms. When the style was fully formed, no Gothic details existed in it. Moreover in its picturesque exterior, with its turrets, gables, &c., it may even be considered superior in this respect to the Italian, which presented a straight outline. Some few forms of the old Gothic house were retained; the oriel or bay window, a peculiar feature in old houses, was too especial a favourite with our ancestors to be discarded; this rendered it necessary that the old mullioned and transomed window should be used. Few specimens of the German window and still fewer of the Italian, are to be found in our old English buildings.

Figs. No. 1 and No. 2, represent the lower order of the screen in the hall at Crewe, the column between the pedestal and frieze is 6 feet in height. Fig. 3, is the ornament in the soffit. Fig. 4 and fig. 7, are portions of two of the panels between the columns, these are well deserving attention. Fig. 5 is a section on a larger scale at *a*, and fig. 6 is a similar section at *b*.

In conclusion, this singular method of designing deserves to be examined and well understood by every architect who seeks to be thoroughly informed and accomplished in his art. Its complex forms and elaborate ornaments, its defects and its beauties, to be properly recognized and appreciated, should be studied with a mind unbiased alike by the tendencies of a previous education and the indiscriminating caprices of fashion. But whatever merit the style may appear to possess, it is not desirable that it should become extensively adopted.

For the parsonage-house, the rural and

sequestered villa, amidst coppice and garden grounds, the Elizabethan style is not only admissible, but in accordance with the *genius loci*: its quaint gables, fantastic pinnacles and pendants; its intricate parapets and grotesque carvings, connect themselves intimately with surrounding scenery, and form a picture far more readily and agreeably than uniform symmetrical objects. So far let the Elizabethan style be followed; but may no morbid passion for novelty lead to its introduction into civic architecture; still more should we deprecate and deplore its adoption to important public buildings; for the majority of such edifices, there is no style of design so appropriate, so convenient, and so consistent, as the stately and symmetrical Greek, so far modified by the Roman and Palladian styles, as to suit modern views and wants.

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PROVINCIAL NEWS.

THE bill for the new pier from the Command Hard into Portsmouth harbour being passed, the directors have advertised for tenders for its erection, and it is hoped it will be ready for use by the close of the year. This pier, which is only designed for passenger traffic, is expected to be of great service to the inhabitants of Portsea and Landport, who have hitherto been obliged to land at the Portsmouth pier or take a boat.—A row of new buildings in continuation of the Blueboar row at Salisbury, is about to be erected in a line extending from the market-place to the further end of Fisherton-street. To make way for this improvement, the property on the north side of Fisherton-street and the intervening houses between it and the market-place are to be purchased by a company about to be formed for the purpose.—The new church at West Fordington, Dorset, will shortly be ready for consecration.—Another new church, that at Aldborough, is to be consecrated on the 10th proximo.—A new independent chapel is to be shortly erected at Brentwood.—The new works at Cromer are progressing rapidly. Besides the new jetty, an esplanade and wall are forming from one end of the town to the other.—The building of the new national schools at Willehall, was formally commenced on Monday last week.—The new Wesleyan Chapel at Knottingley was opened on the 11th instant. Mr. Simpson, of Leeds, is the architect. It will seat 1,100 persons.—The British School at Evesham, has just been completed and opened.—Chesterfield has at length begun to participate in the onward impulse of improvement. Many new streets have been formed, and the town, in fact, considerably enlarged. A large iron furnace is in course of erection, and this once dull and stagnant town is likely soon to become one of the busiest in the county of Derby.—The new church of St. Paul, at Morton, in the parish of Gainsborough, will be consecrated on the 3rd proximo by the Lord Bishop of Lincoln.—The Duchy of Lancaster having liberally provided a site, near the new schools, in the district of Etruria, in the Staffordshire Potteries, a church for the district is to be erected at an expense exceeding 2,000*l.*, of which 1,200*l.* is calculated on from the Diocesan and other societies.—Elworth Church, at Sandbach, was consecrated on Tuesday before last.—The first stone of St. Paul's Church, Seacombe, was laid last week, on Friday.—The Liverpool Sanatory Bill passed the Standing Orders Committee of the Lords on that day.—The erection of the Birkenhead dock warehouses has been commenced.—The foundations of a new Roman Catholic college and church have been laid within 2½ miles of the Cathedral of St. Asaph. It is rather remarkable, that the Roman Catholics are thus, as it were, appropriating to themselves the very bishopric which the Government has been seeking to abolish.—The works on the Severn are approaching completion; and the belief of the engineers and contractors is said to be, that the six feet depth from Gloucester to Stourport will be attained by the end of the present summer; and if so, within the three years specified by the Parliamentary evidence as requisite to the completion of the works.—The weirs and locks have long been finished, and the dredgers are raising 1,000 tons of soil on an average daily.—A practice worthy of

* Mr. Milner Clarke, "Archæologia," vol. 25, p. 267.